

Quebec Exhibs Call for Unity

Board Restricts Gives and Games

Premiums and games have been restricted in Canadian theatres as future policy, although theatres in which they are being used at present will not be interfered with. The ruling was announced by R. C. McMullen, director of the The-

(Continued on Page 3)

Pix Engineers Talk Shop

The application of the motion picture to wartime needs for efficient training methods was one of a number of important subjects discussed at the 51st Semi-Annual Convention of the Society of Motion Pictures Engineers at the Hollywood-Roosevelt Hotel, Hollywood, last week.

Advances in every field of motion picture technique were revealed as the 52 technical papers

(Continued on Page 2)

Stars Visit Windsor

Six Hollywood stars, in Detroit with 20 others to help the war effort, crossed the river and spent two hours at the Essex county sanatorium. Among them were Joan Blondell, Juanita Stark, Pat O'Brien and Jimmy Cagney.

War Babies' Pennies Stolen from Theatre

A thief or thieves raided the Classic Theatre, Owen Sound, Ontario, and stole several dollars in pennies from a milk bottle placed there by the Kinsmen Club in aid of Britain's Bombed Babies Milk Fund.

Entry was made through a window of the men's room, where police discovered strips had been removed from the inside of the window.

Propose Inter-Industry Body On Nation-Wide Scale

Recognizing that only temporary harmony exists between the various sections of Independent exhibitors in Canada, the Quebec Allied Theatrical Industries, at its annual meeting in Montreal, called upon them, as well as on the other branches of the industry represented on the National Advisory Council to stop quarreling and get together for the common good.

In the chair at the time the resolution was passed was J. A. Hirsch, president of Consolidated Theatres, Ltd. The resolution arose from the report of B. C. Salamis, who is the representative of the organization on the National Advisory Council. The Quebec body is made up of exhibitors who, in Ontario, might find themselves in separate organizations.

The hope was also expressed

(Continued on Page 2)

He Didn't Forget The Answer

With so many film men in the Reserve Army, it was inevitable that tales of Awkward Squad oddities should circle The Square. One deals with the recruit sent by his officer with a message for a sergeant in another part of the "battle zone." This Reservist forgot the message but in the middle of the enraged sarge's diatribe he remembered something else.

"The officer requested an answer, sir," he said.

"Tell him," roared the sergeant, "that you don't know your ear from a hole in the ground."

And the soldier, accepting is as an order and knowing a reply was being awaited, did. That's just what he told him—with variations.

The laugh took the edge off the officer's anger.

Simons to St. Thomas

Louis Simons has become assistant to Manager Bill Cupples at the Granada, St. Thomas. It's a 20th Century Theatres unit.

Flesh in Montreal

The Mayfair, Montreal, which used to be called the Gayety, has instituted a two-a-day vaudeville bill. It's set up along the lines of the Casino, Toronto, having a stock chorus and week-to-week acts and principals. Vancouver is also trying live stuff. The Orpheum Theatre of that city, managed by Ivan Ackeray, is booking name bands.

Myers Corrects Press Reports

Abram F. Myers, general counsellor of the Allied States Association of Motion Picture Exhibitors, who visited Canada recently to investigate the industry under the freezing plan, found it necessary to deny that he had issued any

(Continued on Page 3)

Sovereign Handles Columbia 16 mm.'s

Sovereign Films, Ltd. recently acquired Columbia's 16 mm. product for Canadian distribution. Columbia makes about 50 of the small-scale prints per year and Sovereign will offer about 20 choice examples. Walter Kennedy is in charge.

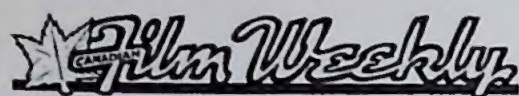
A Man of Letters



Harland Rankin, manager of the Centre Theatre, Chatham, Ontario, assisted by Joan McClymont, checks on some of the 4,000 letters he gets every week from persons voting for their choices on his radio show, Opportunity Night. The Beaver Lumber Company sponsors the show and local merchants donate the prizes.

**PARAMOUNT'S 1941
PROFIT: \$10,251,242**

Paramount's net profit for 1941, \$10,251,242, was \$2,618,100 ahead of the previous year and the biggest yet. Its common shares were worth \$3.41 as compared with \$2.64 in 1940.



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The Movie Influence

Though much has been made of the way the motion picture has influenced style, beauty and home furnishings, little has been said about the film's effect on the everyday speech of the people. Cinema folk in every field have always had a sort of a private language from which the odd sprig, peculiarly apt, has been plucked by the outside world and grafted on the tree of popular expression.

Things have become colossal, terrific or stupendous. The average John and Jane has learned to classify the world's oldest attraction quickly as Boy Meets Girl. Just as a generation gone had its Sheik and vamps, the current one has its Glamor girls and boys. The other day in Childs' On The Square, where the industry elite gather for lunch at their own long table, a diner was asked the whereabouts of a certain filmite. "Oh," was the reply. "You'll find him at the 'A' table."

These days the varying quality of soups and steaks, cabbages and kings, men and women, etc. are being described as 'A' or 'B' and as ranging from one-star to five. A wise guy, in calling the attention of his pal to a pretty girl passing, says, "Check that production!"

These thoughts arose from a page in the New York Mirror which caught our eye. The editors had utilized cleverly the terminology of the motion picture business to present an analysis, taking for granted that all would understand it. It's headed "Washington Smash Hit—'A Must.'" And further:

"Running a war is like making the greatest production of all time, one that will cost upwards of \$150,000,000,000 and have a cast of 130,000,000 Americans. Pictured on this page are the men who are running this greatest show. Trained technicians, they have been given enormous power in the name of the American people; upon them depends whether the superproduction is a smash hit or a flop. The set has been hammered together, the cast selected. Washington barks: "Quiet! . . . Lights . . . Oction! . . ."

Then the credits follow—Director: FDR, Booker: Under-Sec. of State Sumner Welles, Publicity: Archibald MacLeish, Producer: Donald Nelson, Censor: Bryon Price and so on down the list of officials, with a movie title for each.

You can take the people out of the movies but you can't take the movies out of the people.

Humor Has Changed

They'll tell you that there are only seven basic plots and twenty-five original jokes in the world's records. And it's true. So the same old stuff keeps coming back in a slightly different form, a variation of an old theme. It has since the first recorded humor.

But humor does change. That kind which follows the flow of current conduct passes with the times and later generations look vaguely at a situation that the people of other years recognized at a glance.

This was apparent as one watched Pioneer Films' Charlie Chaplin Festival of old two-reelers. One sequence shows Charlie going through frantic antics after sitting on a dope needle. Who remembers when the dope fiend was a popular character of comedy and tragedy? The hophead, with his peculiar mannerisms, was well known to daily life then.

Quebec Calls for Council Unity

(Continued from Page 1)

that the near future would see a national organization of all branches of the industry.

The resolution follows:

"Whereas, this association representing the theatre owners of the Province of Quebec, whether they be operators of one, two or more theatres, has placed itself on record as being strongly in support of the government's policy of price control, both as to theatre admission prices, film rentals and all purchases necessary to the running of our theatres,

"Whereas, when the price control authority having suggested that an advisory committee representing the whole industry be formed, this association welcomed the suggestion and as evidence of their support immediately sent B. C. Salamis, a member of our executive committee to represent this province on that committee, and,

"Whereas, the conclusion of this association drawn from the very complete reports of their meetings presented to us by our representative indicates that there is a complete lack of unanimity on this committee both between a group of theatre owners who have deemed themselves 'Independents' and a group of so-called 'Circuit Operators' and also between the exhibitor and distributor members—and that this lack of unanimity has undoubtedly confused and delayed the workings of the Act as regards our industry,

"Be it resolved therefore, that this association strongly recommends, that this committee cease these internal bickerings, that the

In another short Charlie, after fleeing the police, runs into a cop in a kitchen. The younger picture-goer may wonder what a cop was doing in a kitchen but the older one knows that, according to the humor of the time, cops were always in kitchens cuddling the cooks and copping the cakes.

Many a movie in the early days made much of the Suf-fragete, the lady who wanted a vote and made her meek man parade with the aggressive girls. It was a sure laugh. A few years after that came war humor and then Prohibition laughs.

Some of those laughs may come echoing back. In fact one has—war humor. And the Drys are at it again, too.

Pix Engineers Talk Shop

(Continued from Page 1)

scheduled for the conclave were read and discussed by the several hundred engineering delegates from all parts of the country. A feature new to SMPE conventions was a symposium on the technique of motion picture production which, over four technical sessions, traced the motion picture art through all its phases, from the camera technique on the set to projection and sound reproduction in the theatre. An expert in each field contributed to the symposium. The subjects covered included: cinematography, illumination, motion picture laboratory practices, production sound, scoring and pre-scoring, re-recording, cutting and editing, photographic embellishment, and projection.

The use of motion pictures in television was another subject discussed during the convention, and was amplified by a demonstration at the Paramount studios.

Three sessions were given over to technical discussions on various phases of the motion picture.

Maurice Metzger, technical supervisor for Associated Screen Studios, was present at the convention.

exhibitor members whether they be 'Independent' or affiliated present a united front on this important issue. And that the distributor members realizing that they have enjoyed a very fair and just treatment by the Canadian government do voluntarily reduce and revamp their present contracts that are in violation of the spirit and letter of the price control law. "Further, that the committee elected do in fact represent the industry in all matters in which it is affected as related to the war effort of our country.

"That it commence immediately by giving careful consideration to the very serious situation we find ourselves in in relation to the new laws. And that it is the hope of this association that in the near future this committee will engineer the calling of a convention for the purpose of forming a Canada-wide association of all branches of the industry which will appoint proper representation to represent the industry on all legislative matters and to assist our government in the war effort."

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Board Restricts Gives and Games

(Continued from Page 1)

atre and Film section of the War-time Prices and Trade Board. An official order will be issued.

The question of whether theatres now issuing premiums may replace them with Foto-Nite or any other approved attraction when premiums are no longer available has not been decided by the Board. However, though the production of premiums has been affected somewhat by the increased demand for labor, the distributors have not had any difficulty supplying the demand as yet.

A large number of theatres are using Foto-Nite at present, which is operated by Sterling Films Limited in the East and Foto-Nite Distributors in the West. The possibility of a move involving the restriction of contests and giveaways has been discussed for some time. The most recent ruling affecting them prevented an additional fee being charged for them, though the right to institute them was not questioned.

The ruling coincided with the meeting of the National Advisory Council, which convened at the offices of the Board on Bay Street, Toronto, last week. Both Mr. McMullen and James Stewart, head of the Services Administration, were present. A number of important decisions are said to have resulted but no official word of them has been issued as yet.

The Council reaffirmed that it could be of immense value in advising the government of the wisest course in wartime regulation; a sentiment heartily joined in by Mr. McMullen and Mr. Stewart.

'Uncle Tom' Film

Ed Gross, Hollywood producer, will make the old-time melodrama, "Uncle Tom's Cabin," for major release. Charles Grapewin has been signed to play the title role and Duke Ellington will provide the score.

Form Grievance Committee

The Independent Motion Picture Exhibitors Association, made up of Independents without circuit affiliations, has formed a Grievance Committee consisting of Harold Kay, Fox, Toronto; Stanley Hammer, Arcadia, Toronto; and Benny Freedman, who has a house in Long Branch, Ontario.

Barker Enlists

Bud Barker, Famous Players' staff artist at headquarters, will play hookey from his board for the duration. He's in the RCAF now.



Hurrying Harry's Happiness

This mopey dope shall be known hereafter as Rip Van Bossin. Here's why:

Last week I offered congratulations to Harry Firestone, popular Odeon supervisor, and printed the news that he and Shirley Lynn Dunkleman had been married. Which was all very nice—but it wasn't true. Harry and Shirley have been booked as a double bill for a life-long run. But the first mutual bow will be on June 2nd.

When that joyful day has passed, Harry and Shirley will have been married twice—once by me.

The mistake happened because my mind skipped from April to June, ignoring May. "May!" I shouted to myself on seeing this thing I had done. "Whatever became of May?" Rip Van Winkle slept for 20 years. His disciple, Rip Van Bossin, slept for just one month. The marry month of May, O. Henry called it.

Harry deserved more attention than that from me, since it was he who first squired me around The Square and staged the introductions. He was our crack columnist at the time, being mighty handy with a pen. But he was pretty nice about it. I had figured on a wrangle that would be scored as Firestone to Brimstone to Bossin.

Come to think of it, the error did cost me something. It cost me a month of my life. Here I was thinking all the time that it was June when the rest of the country was waltzing with that madeap, May. May—that wonderful slice of eternity when Nature has shucked its sombre cloak of gray and replaced it with a gay garment of green. May—when the most drab of offices turns into a dreamery. May—when with my eyes wide open I'm stupid.

And by me it's June already. All on account of Harry Firestone. Harry, why should you want to cost me a month of my fast-fading youth?

Now I'm all mixed up again. Do I owe Harry an apology—or does he owe me one?

Takeups

Ben Finklestein, man-about-The-Square, had four tires punctured by vandals while parked outside the Lansdowne Theatre. . . . Liveliest fellow in his district is Manager Mort Margolius of the College. He's all tangled up in ARP and other doings down his way and is very popular around there. . . . Hollywood has a new star rating system—the number of pictures stuck on barrack walls. One writer made an estimate that puts Lamarr in the lead with 983. Lana Turner is next with 236 and after that comes Grable with 187. Garbo rated six. . . . There was a Vox Pop broadcast from Little Norway last week, which was sponsored by an American firm. The quizzer, in speaking to one Dane, referred to Norway as "a conquered country." The Dane corrected him with: "Occupied, not conquered." Which is a swell catch line for one of those pictures of underground opposition.

Felicitations to Frank

Frank Meyers, the rotund manager of EBA, had a birthday last week. Far be it from the girls of EBA to just let it pass—as probably Frank would prefer. (Try and get him to tell you his age. It's easier to get an elephant into a dog kennel.)

The girls did the usual thing—they had a messenger sing "Happy Birthday to you." That wasn't enough. They sent Mr. Meyers a cake on his birthday. It had a symbolic single candle. It was a cake that incorporated all the sentiment of the occasion but which also made a marked curtesy to conservation.

The girls presented Mr. Meyers with a cup cake—you know, the kind that used to be two for a nickel in the cafes. Stuck in the centre of it, as a candle, was a match.

Cute kids, eh?

Nobody enjoyed it any more than Mr. Meyers. The joke, we mean. I don't know what he did with the cake. Maybe he sent out for a cup of coffee.

Myers Corrects Press Reports

(Continued from Page 1)

statement declaring himself in favor of a similar plan for the American industry.

Trade press reports to the United States had apparently quoted Myers as feeling no alarm at a possible copying of the Canadian measure in its application to the industry. Neither rentals nor admissions have been frozen in the United States.

Myers issued the following statement in answer to erroneous reports:

"I went to Canada to investigate the plan at the suggestion of several directors because it is a subject of general interest to exhibitors just as it is to distributors. I did not meet any reporter in Toronto and I made no statement indicating my view concerning the desirability of such an arrangement in the United States.

"Since I was making an investigation for the board of directors it would have been highly improper for me to have expressed such an opinion before submitting a report.

"In talking informally to a small group of exhibitors I said I was favorably impressed with the informality and simplicity with which the Canadian plan was being administered and with the flexibility of the plan itself. If you will look back through the Allied bulletins you will find I have several times expressed the hope that high film rentals now causing dissatisfaction among exhibitors could be moderated by voluntary action of the industry.

"I assume all persons in the industry read the President's messages and speeches and have noted the trend of the times and therefore recognize the danger of continuing inflationary practices. If the problem can be worked out in accordance with the principles I have advocated, the subject of Government price regulation will become academic.

"I should hate to see any lukewarm friends of harmony use the statements attributed to me as a reason for withholding support from the program to which so much thought, time and energy have been devoted by Allied leaders."

Rosson to NFB

Richard Rosson, well known Hollywood director who has turned out "Hideaway" and other films, checks into the National Film Board to handle the recently-announced film about the Canadian Navy, "Corvette." Players haven't been announced yet.

Digest of Reviews

Republic

GIRL FROM ALASKA

Payoff: This is a melodrama in the old-time tradition—greed for gold against a background of the big winds and the great white wastes. It's some time since such a subject has been used—which gives it some novelty to add to the suspense and thrills.

What Goes On: Ray Middleton is a prospector fleeing from a phoney murder rap and forced to do the bidding of badmen Jerome Cowan and Robert H. Barrett. They've discovered that a large cache of gold is to be moved out of the area by Jean Parker, daughter of the discoverer, and a young man coming to help her. The young man dies on the way and Cowan forces Middleton, under penalty of exposure, to help in the plundering. Romance enters, skullduggery thrives but it all works out well.

Sizeup: Middleton is the same strong, silent type but Jerome Cowan has picked up a clipped English accent as the British bouncer abroad among the babes and wolves. There's a thrilling scene of escape over ice floes.

John Grierson, NFB, Has Been Around

John Grierson's name is synonymous with the theory and practice of documentary film production. Born in Scotland and educated at Glasgow University, Grierson did not turn to films until he found them the one indispensable instrument for "bringing alive the world we live in." Even then he approached films as a sociologist, not as an aesthetician.

After World War Number 1 Grierson spent three years in the USA studying the "yellow press" and other instruments affecting public opinion on a fellowship of the Rockefeller Foundation. He worked on American newspapers and made an intensive analysis of boxoffice reactions to the cinema. He returned to London and joined the staff of the Empire Marketing Board as a propagandist in the task of knitting the component parts of the Empire closely together and inevitably turned to film in order to speak to the millions throughout the Empire.

He rather enjoys remembering that he made his first film to demonstrate "documentary" film technique without knowing one lens from another.

He soon drew around him a group of young men and women who came into documentary production from all fields of public information and public service, from scientific research men in the government to avant garde artists, school teachers from Glasgow and newspaper correspondents. This group grew under his leadership into "the British documentary film movement," and today to its credit is the production of hundreds of films.

The British documentary film is of particular interest to any student of the field because of its continuity, its underlying and consistent purpose of public information and public service, and its volume. After the Empire Marketing Board was dissolved Grierson took his production unit to the General Post Office where it performed brilliantly the task of gaining public affection and support for an immense and at that time unpopular government service.

Grierson went from the Post Office to found Film Centre from which many units making films for private and public sponsors were able to operate in a single continuous line. The British Gas Industries, Petroleum Industry, Imperial Airways, Zoological Society, the National Council of Social Service—all became steady customers of the documentary producers. World Film News was founded and published for several years until the outbreak of war in 1939. During this period Grierson was frequently consulted by other governments on their film activities.

In 1938 Grierson was invited by the Canadian government to report on its film needs and assisted in drafting the National Film Act. In October, 1939, he was appointed to the position of Government Film Commissioner for Canada. Shortly after assuming the Canadian post Grierson travelled to Australia and New Zealand to advise the governments of those dominions on their film needs.

In September, 1941, he was appointed Government Film Commissioner for a period of three years.

Esquire

DEAD MAN'S SHOES

Payoff: An unusually engrossing drama filled with fine acting in all its leading roles.

What Goes On: Leslie Banks is a successful business man who causes the arrest of a man for blackmail. The extortionist maintained that Banks was a denizen of the Paris underworld. Though vindicated in court, Banks realizes slowly that his accusers are right and that, as a result of a loss of memory, he stepped into another man's shoes.

Sizeup: The picture has a number of clever touches, some night club and jazz background, and solid acting from Wilfred Lawson, Judy Kelly, Nancy Price and Peter Bull.

20th Century-Fox

THE MAD MARTINDALES

Payoff: Warm family comedy of the early automobile period. It's extremely pleasant and highly suitable for the family trade.

What Goes On: Alan Mowbray is a scatterbrained architect always in financial hot water because of his spending on antiques. Daughter Jane Withers sells them in his absence to stave off the finance company, then finds Mowbray facing jail for getting rid of property not owned by him. Byron Barr, wooing older sister Marjorie Weaver, steps in to help and winds up with Miss Withers.

Sizeup: Jimmy Lydon and George Reeves help it along its homey path.

Columbia

SWEETHEART OF THE FLEET

Payoff: Unpretentious but highly enjoyable musical with considerable comedy, pretty girls and currently popular songs. Good stuff for the cheerup half of the bill.

What Goes On: Jinx Falkenberg and Joan Woodbury, two models, pose as two radio mystery singers picked as sweethearts of the fleet. The real gals are Brenda and Cobina of the crinkled kissers, so you see why they have been kept a mystery. Joan Davis, as publicity gal who has never seen B & C, sells the navy the idea without the boss's knowledge and is forced to sub Jinx and Joan to follow through. B & C elope with a couple of sailors and are thus unable to be present at the USO rally to expose the posers. Jinx & Joan are explained to the sailors and land two officers; the boss and Joan Davis hook up and all's fine and fair.

Sizeup: The Falkenberg-Woodbury team are working well together, having appeared in one other film mutually. The film is lively all the way and has a timely service background.

EXHIBITORS BOOKING ASSOCIATION

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Frank Meyers, Manager

That Was Thirty Years Ago

"WHAT'S new, brother?"

The answer, after loafing through the 100-or-so pages of the Moving Picture World of June 8, 1912, is: "Not so much as you think."

For instance, color, which is supposed to be the newest thing since sound. Thirty years ago Gaumont, distributing through the Film Supply Company of America, offered "Bells of Paradise," described as "hand-colored" and offered as the "the most harmonious bit of film beauty Gaumont ever offered." It was a two-reeler. Another one-reeler of the same kind was "The Lion's Revenge."

Color has improved since that day but we'll bet the colorful language used in film advertising hasn't. Gaumont, releasing "Written in Blood," had this to say about it: "A real red story full of real red, live blood. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror."

Then there was "The Diamond Path," offered by the Rex Motion Picture Masterpiece Company—"Diamonds, grit cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication and gratitude thrill through the film."

The general run of advertising matter was in the same lavish style.

Solax was offering a three-reeler of the old opera, "Fra Diavolo." It was a budget-buster, according to production outlays of the time. They bragged in print that it cost the stupendous sum of—hold your breath—\$25,000 to make!

* * *

THERE is a tendency today to regard short subjects as a modern phenomenon. The studios have set up special exploitation departments for them, they get special Hollywood showings and attempts have been made to devote the entire bill to them. The Documentary film seems a new and growing force in the business—until one checks back.

J. Parker Read, Jr., who apparently specialized in scenic films, made a three-reeler entitled "A Motor Trip Through the Garden of Allah." This he did after failing to make a deal allowing him to photograph the then popular play. The Garden of Allah was an actual place, owned by a Count Landon, who bought two acres in Algeria and built what was then known as the most beautiful garden of the world. Wonder what has become of it?

Kleine Releases was offering "Scenes of the Italian-Turkish War," "Making Silk Hats," "Through Saskatchewan on the Canadian Northern Railway," "Messina as it is Today" and

Thirty years ago, early in the robust youth of the motion picture industry, the Moving Picture World was the leading paper of the trade. J. P. Chalmers was its founder and president.

A ramble through its pages provides an engrossing look at the past. It is a record of the problems, pictures and people of another day. What was new then and how does it stack up against this inventive age?

About 50 companies produced or released films and but three names are still familiar, Gaumont, Universal and Warners.

W. J. (Bill) Stewart, now a vaudeville booker, who was an exploitation man for films then, let us have a look at his copies.

"Venice, Italy."

The Carnegie Alaska-Siberia Expedition was offering six reels for one or two bills of its "Roping Big Game in the Arctic Regions."

The Indiana Calcium Light & Film Co. was offering "International Auto."

Nor are air shots new. Floyd Humphrey, a cameraman for the Nestor Film Company, says a story, "made a 25-minute flight in a hydro-aeroplane as the guest of Glenn Martin." He took a 100-lb. camera up with him and made shots of Hollywood and vicinity from the air. He was strapped to his seat and his camera was lashed with ropes to the frame of the plane. The pictures were shown everywhere.

And there are plenty more. The barnstorming, daredevil newsreel cameraman is a tradition of the business.

* * *

THEY were arguing about the star system 30 years ago, a subject that still gets an occasional going-over. The World, in this particular issues, advertised perhaps 150 films of various lengths but just two were being sold on name value—Essanay boasted of "the world's greatest photoplay star," G. M. Anderson, growing into fame as Broncho Billy, and Colonial offered the outstanding stage star, Nat C. Goodwin, in "Nathan Hale." General Film also offered Goodwin as Fagin in "Oliver Twist."

Read what the World had to say about the star system:

"The film producer who is under the impression that the sudden acquisition of a popular player from a rival company is a short cut to success is painfully unfamiliar with the rudimentary principles of his business. An actor, no matter how gifted or clever, is, after all, nothing but a mimic and not an originator. To bring his special gifts and talents into full play and make them show the best advantage he must be fed with good parts and directed by competent

directors. Some actors possess a distinct and lovable individuality, but even they must be supplied with new ideas and with parts specially suitable for them. The star system has been and is the folly of the theatrical world on this side of the ocean. There is small chance of the same fatuous system gaining any considerable ground in filmdom."

Time has demonstrated that the greater the degree of human interest, the more widely appealing the film. The personal element, which is part of the star system, guarantees a certain amount of it, with the rest up to the picture. However, "How Green Was My Valley" is something of an argument for the opponents of the powerful individual pull of the star system. Its players had no boxoffice appeal, yet it was everything a picture should be.

* * *

WHEN Donald Crisp was in Toronto recently he recalled, while speaking at a luncheon in his honor, that the motion picture as a field of effort was something one didn't mention in polite theatrical circles in 1908. One kept his participation in the making of movies a professional secret. The actor who worked for the screen lost caste.

By 1912 motion pictures had made such progress and achieved such popularity that film people, with memories of having been sniffed at, wanted their dignified due in the field of art and entertainment. Under the heading, "The Movies," the World fired a gun in a campaign which time has shown to be a lost cause:

"There is a power in a good name and evil in a bad one. Slang and improper abbreviations are one of the well known weaknesses of America's careless speakers. Some time ago, when a competition was started to secure a good sound and universal name for the moving pictures, 'Photoplay' was selected. On this page it was pointed out that whatever value this name possessed it was very

limited and, like its predecessor, 'Nickelodeon,' would not fill the desired purpose; fortunately especially so now that the abominable 'movies' has arisen. Like all such words, it may not last a generation, but this is written with the wish to drive it into oblivion as quickly as possible. A very prominent New York paper in describing the elaborate preparations being made for the production of a series of '63' war pictures, has the harsh and forbidding heading of 'Educational War Pictures for the Movies.' What an excruciating sound this has!—at once vulgar and repulsive. May these abominable incongruities stop at this point! They will if all moving picture people with any degree of culture will refrain from and also forbid the use of so objectionable a term."

* * *

GIVEAWAYS? Why, exhibitors are pikers today—according to the offer of a real estate company.

"Exhibitors," proclaims this company's ad, "give summer resort lots as souvenirs! Twenty coupons costing same as ordinary coupon tickets, entitle holder to 30-80-foot lot at Lake Breeze Grove, near Rogers City, Mich. Suitable for summer home. Perfect title. Warranty deed."

A patron who got one then could have furnished it with everything but a wife by being a steady a customer until now.

* * *

AN issue of Moving Picture World five years later shows that the star system had reached full bloom, with Pickford, Fairbanks, Olga Petrova, Lonesome Luke and all the now time-honored names.

Exhibitors were fighting excessive taxation, censorship, opponents of Sunday showings and other reformers.

Paramount, Metro, Universal, Goldwyn and the other big exchanges were turning them out, some of them opening offices in Canada for the first time. Samuel Goldfish was chairman of the board of Goldwyn Picture Corporation.

Films were being made to stir recruiting and theatre men had set up committees to help the preparedness effort. A "Dance of the Stars" was touring the country.

Movie versions of popular magazine stories and books were being offered as having special drawing powers. And the Hawk Film Company was advertising "The Monster of Fate" to exhibitors who were "tired of the Humdrum in Photoplay Stories" and were "yearning for something New in Motion Picture ideas."

"Well, what's new?"

War Services Committee Meets

A meeting was held last week of the Canadian Motion Picture War Services Committee at which it was decided to form a Toronto film committee to assist in the coming Red Cross Campaign.

With N. L. Nathanson acting as chairman, the meeting chose Nat A. Taylor as chairman of the Red Cross committee, with Gordon Lightstone as vice-Chairman and Ed H. Wells as secretary.

Also under discussion was the forthcoming War Savings Certificate campaign, which will coincide with a similar drive in the United States. The committee selected to arrange for motion picture co-operation comprises Nat A. Taylor, Lt.-Col. John A. Cooper, Morris Stein and Tom Bragg.

Ray Lewis acted in her regular capacity of secretary at the session. Others present were Harry Alexander, Morris Stein, Herb Allen, Clair Hague, Oscar Hanson and those mentioned above in other matters.

Seaman F. Polakoff Home on Leave

Home on leave on his first furlough in a long time, Seaman Frank Polakoff, son of the popular Lou, is On the Square hallowing and being hallowed.

Frank looks in the pink. He's dropped any excessive weight he had, sports a beautiful tan and looks husky enough to sink the Von Tirpitz with a right hand punch.

Frank's eyes have taken in a lot of territory since he donned the King's blue. He was one of the first to answer the call to arms, which gives him almost three years of scanning the waves.

Many a good tale he has to tell, too. When the ship's larder needs restocking the commander, in many instances, has to take what he can get at whatever port the ship is in at the time. In one case, it was in a country that exported turkeys to the USA. So they took on turkeys.

Every day was Thanksgiving for the longest time. But Frank, having been in picture business, was used to turkeys—which, for the benefit of you uninitiated, is slang for floperoo.

Red Cross Film In 500 Situations

Five hundred theatres throughout Canada will be assisting the 1942 drive for \$9,000,000 to be staged by the Canadian Red Cross Society in May. At least that number of motion picture screens are expected to play the one-reel short "There Too, Go I".



AL PERLEY, of the Kenwood, Toronto, on "Target For Tonight," placed a large target on the sidewalk, adjacent to the theatre, with printed copy telling of the towns and cities recently bombed in France and Germany. Persons passing the theatre must either step on this target or around it. Practically everyone read the message. A large spotlight was directed right on the target from under the marquee.

A "Diddle Contest" is also under way at this theatre for the lively Saturday matinee patrons. Free sweaters are given to the winners.

FOR the "Lady Is Willing" Bob Brown of the Vanity, Windsor, had small cards distributed to the hotels, drug stores, restaurants, etc. The cards read: "The lady is willing" and the phone number of the theatre was printed beneath. These cards brought many laughs, much talk, and many phone calls.

On "Sleepy Time Gal" Bob used two street gags. One, a girl with pig tails carrying a suit case and an alarm clock, had a sign on her back reading: "I'm on my way to see Judy Canova in 'Sleepy Time Gal' at the Vanity Theatre." The other street ballyhoo was a boy in blue overalls and straw hat, walking up and down the street, plugging the picture. Heralds were distributed playing up the riotous fun angle, copy reading 'It's corn, but you'll love it.' Cobs of corn on the cover, with catch-line: "The most delightful corn you've ever seen."

MEL STEPHENS, of the Granada, Dunnville, had telegram forms printed for "49th Parallel." These were marked "Urgent," delivered from door to door and addressed to John Doe, Dunnville. They read as follows: "This message received: 'CANADA INVADED—Dunnville Focal Point for three days April 30-May 1-2—Knowledge is Power—See '49th Parallel' at the Granada Theatre, these dates. (signed) M. R. Stephens."

TOXOID week in Cobourg gave Pete Harrison, of the Capitol, a swell opening for some live publicity. Co-operating with the Medical Health Officer, he gave passes to all the children that were inoculated. He in turn announced this in the theatre, all the schools, and also at a doctor's banquet. The stunt received a great many favorable comments from the local doctors and should help pile up a heap of good will.

RALPH TIEDE, who has been transferred from the Geneva, Orillia, and who is now managing the Century, Trenton, invited a unit of the local militia to the theatre during the showing of "Tanks A Million." This brought a couple of free write-ups in the local papers and did much to introduce Ralph to the new community. Both writeups played up the picture as swell Army comedy. Good stuff, Ralph, a few more stunts like this and you'll be a real native.

ART MAGEE, of the Community, Toronto, in preparation for the Blackout, had his sign writer paint a sign for the box-office telling his patrons about the inside boxoffice. He went over the letters on the sign with luminous paint. The operation was successful and now Art is all ready for the call of the siren.

GEORGE STROUD, manager of the Palace Theatre, Hamilton, arranged a tieup on "Rio Rita" with the local agent of Saturday Evening Post, who distributed placards to newsstands and United Cigar stores reading: "READ Abbott and Costello's Rise to Stardom in the Saturday Evening Post—and SEE Abbott and Costello at the Palace starting Friday."

A WHOLEHEARTED welcome awaits our newcomer to this column, Preston Salter, of the Community Theatre, Hamilton. Hope to see you here early and often.

On the feature, "Kisses For Breakfast," Preston had envelopes made enclosing a candy kiss in each one, handing these to couples as they entered the theatre. Watch out, Preston, that these things don't backfire.

FRED THOMPSON ran a boxing contest on the stage of the Rex Theatre, London, that went over in a big way. A suggestion was also made, that all boys join an athletic club to learn the art of self defense for themselves and their country.

ERNIE WARREN, of the Midtown, Toronto, on "Blues Of The Night" contacted local distributors of the "Juke" boxes and supplied them with gummed streamers for use inside of the glass fronts. Over 400 of these were used and proved to be a valuable plug. Extra streamers with the same copy were used by several of the larger music stores, as the copy was appropriate for both.

College Course In Management

The Department of Motion Pictures of the Washington Square College of Arts and Sciences, New York University, announces the appointment of Michael Zala as Lecturer in Motion Picture Theatre Management. This is the first such course offered in any college or university.

Professor Robert Gessner, chairman of the Department, declared that "any educational institution training creative talent for writing and production must also study the needs and problems of production, distribution and exhibition. A potential writer improves his technique by understanding the difficulties of exhibition. In creating this course in Motion Picture Theatre Management, we feel that this important though neglected field will eventually profit by the addition of trained personnel."

Mr. Zala has been affiliated with theatre management since 1927, when he became the conductor of a theatre orchestra. For three years thereafter he was a New York state circuit theatre manager and in 1931 he became Manager of the Eighth Street Playhouse.

The course in theatre management will begin in September and will be continued through June 1943. Students working towards a degree will be credited with four points for the academic year. The course will also be open for persons who wish to study the technique of theatre management and continue in this work as a career. The class will meet for two hours every week at a time that will not interfere with those students who are employed during the day.

Thieves Prowl Through Hamilton Theatre

Last week an attempt was made to rob the Capitol theatre, King street east, Hamilton, Ontario, during the early hours of Sunday morning. It's an Odeon house. The night watchman of the theatre found an exit door open when he reported for work on Sunday. He notified the detective department and investigation revealed the thief had ransacked the desks in the manager's office. No money was found in the desk drawers. An attempt had also been made to break open the candy-dispensing machine in the lobby.

Roadshowings for 'This Above All'

Twentieth Century-Fox's version of Eric Knight's novel, "This Above All," which stars Tyrone Power and Joan Fontaine, will get a two-a-day presentation. The book was a best seller and the fact that the picture has been awaited anxiously provided the idea.

Snips and Snaps . . .

THE FLYNN



ERROL FLYNN — starred in Warners' "Desperate Journey" with Ronald Reagan, Raymond Massey, Alan Hale, Arthur Kennedy and Nancy Coleman — takes 15 minutes each morning to get his face properly dirty for some of the sequences. Since the smudges have to match from one day's shooting to the next the make-up expert does the *dirty work* while Flynn leans back in a barber chair. He says that he has never had so much trouble getting a dirty face. "The camera is more careful than I am," he says.

District Attorney



Ricardo Cortez, old-time screen idol, is a district attorney who tracks down killers in Monogram's "I Killed That Man."



Tether Ball



ALEXIS SMITH—slim, blue-eyed and statuesque—smilingly consented to pose for the cameraman in the midst of a tether-ball game on the sands somewhere near Hollywood. The lovely Alexis will be seen next in a prominent role in Warners' "The Constant Nymph" in which Charles Boyer and Joan Fontaine are starred.



Where There's Life . . .



AT LAST! BOB HOPE WINS MADELEINE CARROLL as his film partner in the zaniest comedy of his career, "My Favorite Blonde." Bob, a vaudeville ham who stooges for a penguin, turns bodyguard for Madeleine, an undercover Mata Hari.

Rough Guys



Marlene Dietrich, John Wayne and Randolph Scott starring in Universal's picturization of Rex Beach's "The Spoilers" which was produced by Frank Lloyd.

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